

CD 2012 -- 10/11

U of T Composer Concert October 18th 2011



7:30pm Walter Hall
Edward Johnson Building

Featuring New Works by Living Composers

A message to all Cell Phone Users and this means most of you here: At the beginning of this programme you will be asked to turn your cell phones **OFF!!!** This does **NOT** mean turn them on 'Silent' or 'Vibrate'.


This means turn them **OFF!** You may think texting during the concert is harmless but it is in fact a big problem. Why is this, do you say? Well, composers put a lot of work into a piece and at this stage of their careers, said piece may only be played once or twice. Your cell phone sends a wireless signal that interferes with the recording equipment used in Walter Hall. This means that hiss, pops, clicks, and other undesirable noise can be present on a recording and this is as a result of your cell phone. In extreme cases, it can render a recording absolutely unusable. **PLEASE,**

PLEASE, PLEASE
turn off your cell phones!!!!

Thank you. Big Daddy

Big Daddy


Biographies:

 **Jordan O'Connor** is a 3rd year composition undergrad studying with Alexander Rapoport.

Sharbel Dalal was born in the city of Haifa which is located on the eastern shore of the Mediterranean Sea. He started his musical studies at the age of 5 with basic rhythmic training. At the age of 8 he started studying Piano with Mr. Theodor Broder at the Rubin Conservatory of Music in Haifa. He continued studying with Mr. Broder until his retirement, then Sharbel studied with Ms. Rieta Lesuchen, also a teacher at the Rubin Conservatory in Haifa. After graduating from High School, Sharbel attended the university in Haifa and received a B.Sc in computer science. After graduating from university, and while continuing his piano training with Ms. Rieta Lesuchen, Sharbel decided to move to Canada and apply to study composition at the University of Toronto. Sharbel studies piano with Mr. John Kruspe and composition with Mr. Alexander Rapoport and also studied with Mr. Christos Hatzis. Sharbel is pursuing a doctoral degree in composition while maintaining an active performance schedule.

Sophie Dupuis is a first year master's student currently studying composition with Gary Kulesha. She completed her undergraduate degree in composition at Dalhousie University.

James Lowrie is studying composition with Christos Hatzis and guitar with Eli Kassner.

 **Matt Gaskin** has an extensive background in choral music, having sung in choirs since the age of ten. Since moving to Canada five years ago, he has sung with the Elmer Iseler Singers and Amadeus Choir, and worked as a freelance chorister. As a composer he has written mostly for choirs and for musical theatre.

Chris Arnold is in his third year at the University of Toronto studying composition with Chan Ka Nin. His previous composition teachers include Sasha Rapoport and Abigail Richardson. He also studies viola with Katherine Rapoport and plays in the University of Toronto Symphony Orchestra.

Born into a musical family in Zhengzhou, China, **Kevin Zi-Xiao He** developed his goal to become a composer in his late teen years upon moving to Canada and has studied composition with Larysa Kuzmenko. Greatly influenced by the styles of Canadian composer Michael Conway Baker and Japanese composer Joe Hisaishi, Zi-Xiao aims to compose in a

tonal fashion with emotion evoking harmonies and lyrical melodies and to master the presentation of Chinese musical materials in the Western symphonic form. Inspired by the discipline of architecture to compose, Zi-Xiao is currently pursuing a double majoring in music and architectural design at the University of Toronto.

Janet Sit is in the final year of the Bachelor of Music in Composition program at the University of Toronto. Her teachers include Alexander Rapoport, Norbert Palej, and Brian McDonagh; she has also received advice on her work from Roger Reynolds and Chen Yi. Over the summer, she participated in the 1st Beijing International Composition Workshop at the Beijing Central Conservatory of Music in China, where she premiered a chamber piece, *Returning*, written for the workshop. During this program, visiting composers Eric Moe, James Mobberley, and Chen Yi alongside Conservatory faculty reviewed and advised her musical works in masterclasses and private sessions. Janet also holds a B. Science in Zoology from the University of Toronto and an ARCT in Piano Performance from the Royal Conservatory of Music. She very much hopes to combine her multi-cultural background, music, and animals in future studies. In her spare moments, she enjoys using the slow cooker and long walks by frozen ponds.

Massimo Guida is a fourth year undergraduate composition major currently studying with Professor Kulesha. He has previously studied with Professor Palej, Professor Rapoport and Professor Chan. He also studied classical guitar under Eli Kassner. For more information visit: www.massimoguida.com.

Tze Yeung Ho, a Norwegian-Chinese composer, was born on April 30, 1992 in Oslo, Norway. He currently resides in Toronto, Canada and studies composition at the University of Toronto. Three years prior to his studies at the university, he had private composition instructions from the well-established Canadian composer, Dr. Alexander Weinstangel. Tze Yeung has also worked with other Canadian composers such as Maria Molinari and Andrew Staniland in various composition workshops held in the Canadian Music Centre. As well, Tze Yeung held a position as assistant copyist in Eighth Note Publications in Markham, Canada. He is currently studying composition under Gary Kulesha.

Kirk Chau is a third year undergraduate composer currently studying with Norbert Palej. He enjoys Pho.

Britta Johnson is a second-year comprehensive student who spends a great deal of her spare time writing and directing for theatre. Her first full-length musical was invited to perform on the Stratford Shakespeare

Festival stage in 2009 and she has since spent a season as a music assistant at Stratford, had her work presented at the Shaw Festival's inaugural *Lyric Canada* conference and spent two seasons writing and directing on commission for the Blyth Festival's young company. She has been the recipient of two Tyrone Guthrie Awards for her work with the Stratford Festival as well as an award for Excellence in Education recognizing the fund she established to provide mentorship opportunities for young artists within her hometown's school board.

Samuel Bayefsky feels that the years he spent in the Claude Watson Arts Program have helped mould him into the artist he is today. As a side note, he prefers to be called Sammy by friends and family.

Mandy Woo is currently a 3rd-year composition student at the University of Toronto. She was enrolled in the Claude Watson School of Arts at Earl Haig Secondary School, and studied under the direction of Alan Torok. Mandy is currently studying composition with Alexander Rapoport and piano with Larysa Kuzmenko. She likes painting, squirrel-watching, bubble tea, and ugly sweaters.

Riho Esko Maimets (b. 1988) has recently been enjoying growing exposure, both locally and internationally, with frequent performances of his music in North America and Europe. In 2011, Maimets was awarded the highSCORE Prize 2011 in Pavia, Italy, in recognition of his "mature and individual style, in spite of his relative youth". He was also awarded the 2011 Karen Kieser Prize in Canadian music in addition to have been selected as one of four Canadian composers under the age of 35 to take part in the *Génération 2012* project, in which he will write a work for the Ensemble Contemporain de Montréal, which will be taken on a cross-Canada tour in November of 2012. His music has been performed by ensembles such as the Gryphon Trio, Supernova Quartet, Quartetto Indaco, Tallinn Chamber Choir and the Chamber Choir "Young Estonian Voices" *Noored Eesti Hääled*. A lover of early sacred music, Maimets was recently commissioned by the Estonian Music Days 2012 music festival to write a work for the vocal ensemble *Heinavanker* ("Haywain"), to be premiered in March 2012 in Tallinn, Estonia. Riho Esko Maimets is currently pursuing graduate studies in composition at the University of Toronto with Christos Hatzis.

Programme

1. Trees without Leaves

Jordan O'Connor
Patrick Power, Guitar
Chelsea Shanoff, Soprano Sax

2. Hide and Seek

Sharbel Dalal
Rachel Mercer, Cello

4. ~~2~~ Underneath the Crowd

Sophie Dupuis
Rachel Mercer, Cello

3. The Carp

James Lowrie
Rachel Mercer, Cello

5. We Wear the Mask

Matt Gaskin
Elisabeth Hetherington, Soprano; Jelena Ciric, Soprano; Danika Lorén, Soprano
Lyndsay Promane, Alto; Jessica Türje, Alto
Matt Gaskin, Tenor; Tiago Vieira, Tenor
Peter Bass, Baritone; Sam Barton, Bass
Thom Snell, Conductor

6. Duet for Viola and Cello

Warm Winter ~ Two Migrating Snowmen

Chris Arnold
Chris Arnold, viola
Amahl Arulanandam, cello

7. Fantasia for Clarinet in Bb and Piano

Kevin Zi-Xiao He
Petra Nikolaou, Clarinet
Lorenzo Madrazo, Piano

8. Tipsy Tarantula for String Quartet

Janet Sit
Colin Repas, violin I; Ruth-anne Yiu, violin II
Christopher Arnold, viola; Rosalind Zhang, violoncello
Leonidas Varahidis, conductor

~ Intermission ~

Join us in the lobby for baked goods and refreshments.

2.

Nostalgia

Rizgar A Ismael

*David Zucchi, Alto-Sax
Alex Lambermont, Double-Bass
Sammy Bayefsky, Piano*

1.

Prélude for Guitar

Massimo Guida

Patrick Power, Classical Guitar

3.

Sonatina for Flute and Piano

Moderato Grazioso ~ Teneramente ~ Macabre

Tze Yeung Ho

*Robin Meiksins, Flute
Jennifer Liu, Piano*

4.

Pandora

Kirk Chau

Susan Lee, Piano

5.

Anything for Anyone

Britta Johnson

*Matt Gaskin, Tenor Soloist
Alex Lambermont, Double Bass
Samantha Tsang, Piano*

6.

Bycatch

Samuel Bayefsky

Patrick Power, Guitar

7.

Someone Somewhere

for Alto Saxophone and Piano

Dim Eyes ~ Reality ~ Real Reality

Mandy Woo

*Jeffrey Leung, alto saxophone
Mandy Woo, piano*

8.

Sprout for Piccolo, Flute and Cello

Riho Esko Maimets

*Kaili Maimets, piccolo
Laura Chambers, flute
Beth Silver, cello*


Programme Notes:

"Trees without Leaves" - I wanted to combine different melodic lines in part because of conversations I've had with Rizgar. The piece isn't derivative, or at least that was not my intention, rather, I wanted to reflect distinct expressive moods and characters I find in various types of music and merge them into a single instrumental song. It is the combining of different expressive worlds that is exciting for me and for this reason I question the notion that everything has been done before. The title reflects the idea that there are things in our life that have been transformed, whether through natural or unnatural means. Our reaction to such events reflects our answer to the unknown. However, the ambiguity between what we may feel to be right and what is right universally or even what "universally" means, tests our vision of the world. If we are right, if we are wrong, this is something that—if it comes to us at all—is revealed at the moment of our last breath—when the leaves fall.

"Hide and Seek" is Sharbel's first extended experiment with electroacoustic composition. Composing this piece was like a game of hide and seek, where the electroacoustic sounds first seem to elude the composer while he searches for them with the aid of the cello. After a few trials, a sound world was created which combines both the acoustic qualities of the cello and the electroacoustic sounds in harmony. The overall effect is somewhat like listening to a child's game of hide and seek - some sounds might be unexpected or come from unexpected directions.

"Underneath the Crowd" for cello and electroacoustic was written in the context of the Electroacoustic course taught by Prof. Dennis Patrick. It was first inspired by a huge flock of birds that would, during the Fall, sit on the majestic trees of a park near where I live, and at dawn, would chirp and create a magical and incredibly complex sound mass. Since then, the piece underwent a series of transformations and has no relation to the title whatsoever. It starts with a mysterious atmosphere, then breaks into a grotesque section where the performer battles against sarcastic metronome and MIDI. The piece finally goes back to the atmosphere created at the beginning.


"The Carp" is based around George C. Scott's famous speech in *The Exorcist* III. Thank you to Dennis Patrick and Rachel Mercer for this wonderful opportunity. *Text: My wife's mother is visiting, father, and*



Tuesday night she's cooking us a carp. It's a tasty fish, I have nothing against it. But, because it's supposedly filled with impurities she buys it live, and for three days it's been swimming up and down in my bathtub. Up and Down and I hate it. I can't stand the sight of it. Moving its gills. Now, you're standing very close to me, father, have you noticed? Yes. I haven't had a bath in three days. I can't go home until the carp is asleep. Because if I see it, swimming, I'll kill it.

"We Wear The Mask" is a setting of the poem by Paul Lawrence Dunbar, written in 1896. One of the first African-American poets to rise to prominence, Dunbar uses the image of the mask to describe the pleasant and agreeable demeanor that black slaves were forced to put on to conceal their true feelings of despair or discontent with their white oppressors. The poem leaves out any specific references to race, and so it takes on a feeling of universality, speaking for anyone who is forced to hide their inner torment.

"Duet for Viola and Cello" i. Warm Winter; ii. Two Migrating Snowmen - This duet is harmonically based on half diminished seventh chords and ninth chords. The first movement explores the deep and rich singing tones of the instruments' lower register while the second movement is quicker with a generous use of bariolage.



"Fantasia for Clarinet and Piano" is a project inspired by and dedicated to the clarinetist of the piece. A fusion of Eastern and Western musical traditions, it draws materials from Chinese music and incorporates such elements as voice-leading and distinct chords into a bigger harmonic framework of Western classical music. Rather free in form, the work is constructed with lyrical melodies and tender harmony, which constantly modulates to a variety of keys to depict the fantasy-like journey that the composer has traveled with the girl, the eastern flavour portraying her beauty in the composer's own cultural perspective.

"Topsy Tarantula" was a reaction to a hectic semester of school work and applications. While reviewing the terrific trigonometry and vivacious vocabulary for graduate entrance tests, the need for merriment was sublimated into this work. Please enjoy responsibly.

"Nostalgia" - The creation of this piece is derived from my own nostalgic thoughts to my family and home.

"Prélude for Guitar" is the first movement of a guitar suite I am currently composing. This prelude presents the material that will be developed more extensively in the later movements. Rather than a

display of virtuosity, it explores idiomatic writing for the guitar by using different techniques and a variety of colours that can be produced by this instrument.

"Sonatina for Flute and Piano" was written in Toronto, Canada in the summer of 2011. Although post-romantic and impressionist in its harmonic language (e.g. the emphasized use of diatonicism), this piece is by no means programmatic. The structure of this piece is the standard miniature sonata form: exposition, development and recapitulation. The recapitulation is not a repetition of the exposition, however. It bears total contrast from its original form in terms of its style, mood and metre. The exposition merely 'grew' organically into an entirely different character, implying the concept of flux.

"Anything for Everyone" was originally written as part of Professor Rapoport's second year composition class's term-end concert in December. It explores the search for happiness today. We have always been taught that where there is a will there is a way, but today, there is often a way even without a will. A sense of supposed fulfillment rarely lies out of arm's reach but with this sudden access to anything and everything, there is a new type of angst that emerges. This song (kind of) talks about that. (While rhyming. Rhyming is very important to me.) Endless thanks to my incredible performers!

"Someone Somewhere" is a three-movement piece for alto saxophone and piano. This is the story. One: Routine. Numb. Masked. Two: War. Poverty. Meaninglessness. Despair. Three: Hope is real. Grace is real. Go outside. Look up. Open your eyes.

I remember writing **"Sprout"** on a Swedish archipelago in the spring of 2009 while visiting a friend in Gothenburg. I noticed tiny plants begin to sprout in the crevices of the rocky island. I love writing music in which a particular idea slowly grows from almost nothing into something with a distinct identity. Sprout, originally for piccolo, flute and violin, was premiered in Halifax at the Scotia Festival of Music in 2009. I rearranged the piece, substituting the violin part with cello, at the request of my sister Kaili.

We, the Composition Students, would like to extend a special thanks to the following -our teachers and mentors- for all their hard work in making this event possible. In no particular order:

Professors Mark Sallmen, Alexander 'Sasha' Rapport, Chan Ka Nin, Gary Kulesha, Ryan McClelland, Dennis Patrick, Norbert Palej, and Roger Berge, Larysa Kuzmenko, Abigail Richardson, Eric Robertson, James Rolfe.

We would also like to thank Peter Olsen for recording our music and making it sound beautiful.

Fin.



UofT
Composers